

PAUL DESMOND: FROM THE HOT AFTERNOON



STEREO A&M SP 3024

CIRCLES
OCTOBER
MARTHA & ROMAO
FAITHFUL BROTHER
CRYSTAL ILLUSIONS
TO SAY GOODBYE
FROM THE HOT AFTERNOON
CANTO LATINO
CATAVENTO
GIRA GIROU

ARRANGED BY DON SEBESKY





When this album was produced in 1969, alto saxophonist Paul Desmond, who had become famous during his long tenure with pianist Dave Brubeck's quartet in the Fifties and Sixties, had left that group and gone out on his own. With his laid-back, sensuous sound, his subtle and lithe rhythmic variations, Desmond was ideally suited to interpret Brazilian standards. The brainchild of Sergio Mendes — who had scored tremendous hits with his group Brasil '66 — *From the Hot Afternoon* was provided a lush orchestral backing and settings by Don Sebesky, and rhythmic support by the great team of Ron Carter on bass and Airtio Moreira on drums and percussion. The Brazilian Airtio, with his soufflé of textured rhythms, is a perfect match for Desmond's saxophone. And the guitars of Dorio Ferreira and Edu Lobo provide an ideal cushion for Desmond's sly yet warm sound. Several of Lobo's compositions are featured on the album, notably "Crystal Illusions", as are works by another emerging master of the era, a teenaged newcomer named Milton Nascimento.

The supporting cast is stellar and the material has been carefully chosen from the songbook of the Brazilian generation that followed the bossa nova masters like Antonio Carlos Jobim. But it is Paul Desmond's dry-ice wit that holds everything together, giving a flavorful balance to the essential sweetness of the Brazilian pop sound. The saxophonist spins out this wryly gentle reverie on love and loss with deceptive ease.

1. Outubro (October)	2:55
2. Gira Girou (Round 'n' Round)	4:30
3. Faithful Brother	3:09
4. To Say Goodbye	3:58
5. From the Hot Afternoon	3:30
6. Circles	3:42
7. Martha & Romao	3:03
8. Catavento	2:45
9. Canto Latino (Latin Chant)	4:21
10. Crystal Illusions	4:04
11. Gira Girou (Round 'n' Round) — alternative take	4:14
12. Faithful Brother — alternative take	2:38
13. From the Hot Afternoon — alternative take	3:40
14. Catavento — alternative take	2:22
15. Canto Latino — alternative take	3:52
16. From the Hot Afternoon — alternative take	2:38

Tracks 11–16 are previously unissued bonus tracks.

Paul Desmond (alto saxophone) with Don Sebesky and orchestra including: Patrick Rebillot (piano, electric piano); Dorio Ferreira, Edu Lobo (guitar); Ron Carter (bass); Airtio Moreira (drums, percussion); Don Sebesky (arranger).

Recorded June and August 1969 at Van Gelder Studio, New Jersey

Original recordings produced by *Cruz Taylor*

Original-LP cover photograph by Pete Turner

visit us at www.vervemusicgroup.com

PAUL DESMOND FROM THE HOT AFTERNOON



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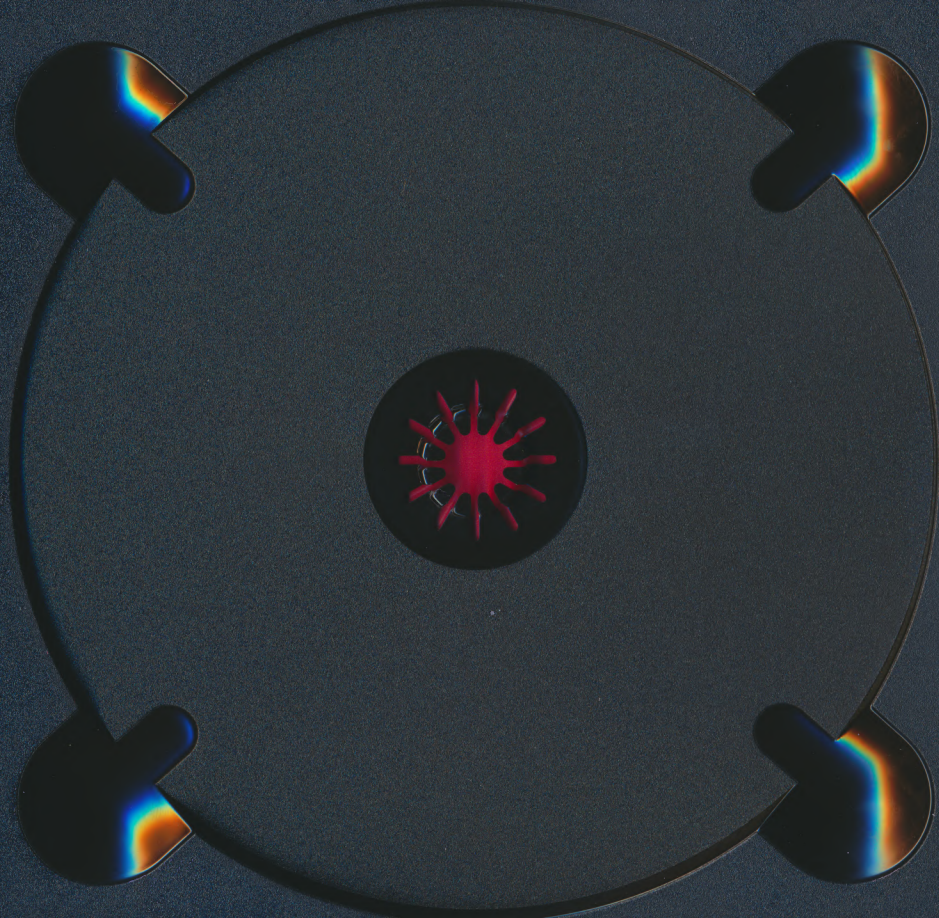
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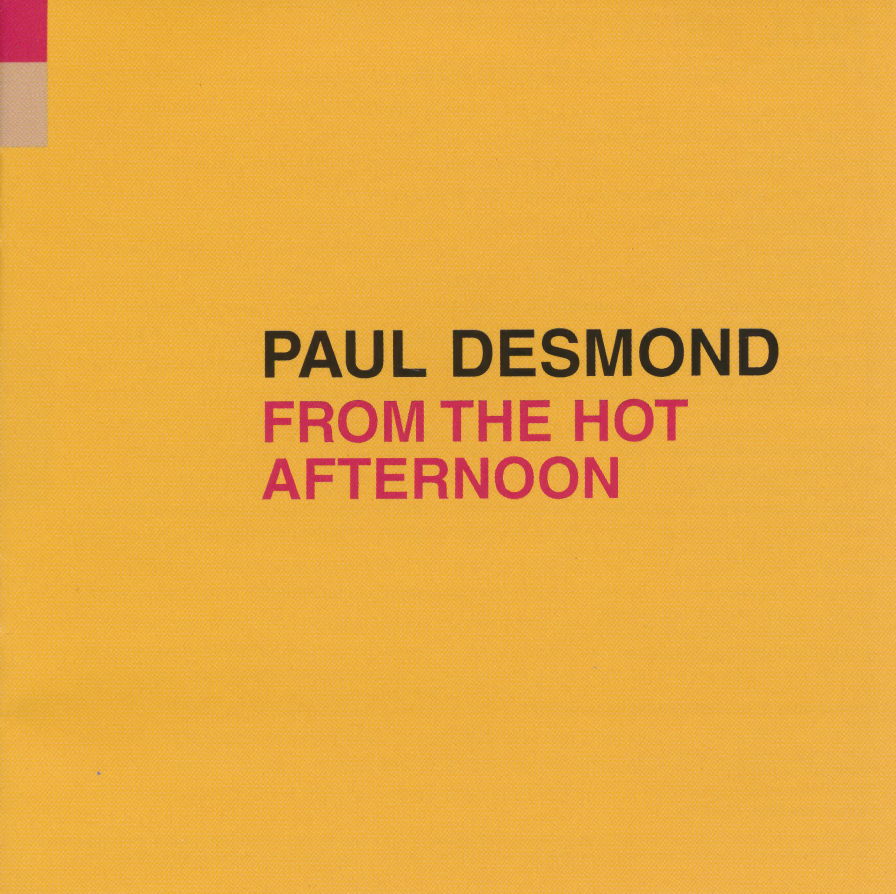
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This is a facsimile of the original-LP back cover.





PAUL DESMOND
FROM THE HOT
AFTERNOON

A Brief History of the Verve Music Group

Jelly Roll Morton, Duke Ellington, and Chick Webb in the Twenties. Bing Crosby, Benny Goodman, Art Tatum, Louis Armstrong, Earl Hines, Jimmie Lunceford, Roy Eldridge, Count Basie, Billie Holiday, Jack Teagarden, and Teddy Wilson in the Thirties. Nat "King" Cole, Lester Young, Coleman Hawkins, Charlie Parker, Billy Eckstine, Bud Powell, and Machito in the Forties. Oscar Peterson, Johnny Hodges, Stan Getz, Dizzy Gillespie, Sarah Vaughan, Art Blakey, Clifford Brown, Max Roach, Ella Fitzgerald, and Sonny Rollins in the Fifties. Charles Mingus, John Coltrane, Bill Evans, Jimmy Smith, Antonio Carlos Jobim, Wes Montgomery, George Benson, Albert Ayler, and Ornette Coleman in the Sixties.

In each of the first five decades of recorded jazz, these great names began to make enduring contributions on labels that are now part of the Verve Music Group holdings. What's more, many of the artists listed, a virtual who's who of jazz on record, now have significant portions of their careers on VMG labels. Reissues and compilations to come of Armstrong, Basie, Eldridge, Ellington, Fitzgerald, Hawkins, and Holiday, to name a few, will span decades of their work.

The VMG story begins with some holdings of two great early-jazz labels, Brunswick and Vocalion. The first major label in VMG history is Decca, started in the Depression by Jack Kapp and dedicated to all kinds of music, but first and foremost a big-band label.

Two remarkable labels followed that defined the work of great Swing Era small combos: Commodore and Keynote. The former, begun by Milt Gabler, who also worked at Decca, was the first US label dedicated exclusively to jazz; the latter, the work of Harry Lim, was actually begun during the recording ban in the early Forties. Between them, they recorded virtually every major combo player of the era.

Next emerged the labels of the immediate postwar era, Mercury and Verve, which were linked by the presence of Norman Granz, who first worked at Mercury (where he issued some of his early Jazz at the Philharmonic concerts) and then founded Verve in 1956 (and brought back to the studio many Swing Era stars). In the early Fifties, Bob Shad inaugurated an all-jazz subsidiary of Mercury, EmArcy, which specialized in modern combo jazz and vocalists (while Mercury continued to produce more popular vocal records).

New record companies were started in the Sixties to reflect major changes in taste. Impulse, under the forward-thinking Bob Thiele, became the jazz label most associated with the avant garde. Another producer, Creed Taylor, emerged from his stewardship of ABC-Paramount's jazz operations (and Impulse's, before Thiele) to lead Verve in a new direction, giving the label some of its biggest-selling albums.

Other record labels dot this history, among them Argo, Cadet, MGM, Limelight, and Philips. Suffice to say that much of the history of jazz is here. And that history is secure.

To be on our mailing list (US only), please write to:

The Verve Music Group • Department VBR • 825 Eighth Avenue • New York, NY 10019

visit us at www.vervemusicgroup.com

Reissue

Supervised by **Richard Seidel**

Production managed by **Bryan Koniaz**

Research managed by **Ben Young**

Mixed and mastered by **Stai Chi** at Universal Mastering Studios—East

Production and research coordinated by **Tom Greenwood** and **Carlos Kase**

Production and research assistance by **Jamie Krents** and **John Wriggle**

Art directed by **Hollis King**

Designed by **Chris Kornmann**

Art production managed by **Sheriece Smith**

Inlay annotation by **Linda Dahl**

Special thanks to Deborah Hay, Peter Keepnews, the Institute of Jazz Studies, the staffs at Universal Mastering Studios—East and —West and Universal West Library



PAUL DESMOND

FROM THE HOT AFTERNOON

From the Hot Afternoon

	Take No.	Time
1. Outubro (October) (Fernando Brant–Milton Nascimento)	-6	2:55
2. Gira Girou (Round 'n' Round) (Milton Nascimento)	-94	4:30
3. Faithful Brother (Milton Nascimento)	-22	3:09
4. To Say Goodbye (Edu Lobo)	unknown	3:58
5. From the Hot Afternoon (Milton Nascimento)	-51	3:30
6. Circles (Edu Lobo)	-1	3:42
7. Martha & Romao (Edu Lobo)	-8	3:03
8. Catavento (Milton Nascimento)	-70	2:45
9. Canto Latino (Latin Chant) (Milton Nascimento)	-79/82	4:21
10. Crystal Illusions (Edu Lobo–J. Guarnieri–Lani Hall)	unknown	4:04
11. Gira Girou (Round 'n' Round) — alternative take	-89	4:14
12. Faithful Brother — alternative take	-11	2:38
13. From the Hot Afternoon — alternative take	-50	3:40
14. Catavento — alternative take	-66	2:22
15. Canto Latino — alternative take	-74	3:52
16. From the Hot Afternoon — alternative take	-55	2:38

Paul Desmond (alto saxophone) with Dorio Ferreira (guitar); Ron Carter (bass); Airoto Moreira (drums, percussion).

On tracks 1–10: Add overdubbed orchestra: Marky Markowitz, Marvin Stamm (trumpet, flügelhorn); Paul Faulise (bass trombone); Jimmy Buffington (French horn); Don Hammond, Hubert Laws, Stan Webb, Jr. (flute, alto flute);

Phil Bodner, George Marge (saxophones, clarinet, oboe); Lewis Eley, Paul Gershman, George Ockner, Eugene Orloff, Raoul Poliakin, Max Pollikoff, Matthew Raimondi, Sylvan Shulman, Avram Weiss (violin); Charles McCracken, George Ricci (cello); Margaret Ross (harp); Pat Rebillot (electric piano); Jack Jennings, Airoto Moreira, Stan Webb, Jr. (percussion); Don Sebesky (arranger).

On tracks 1 and 4: Rebillot (piano) replaces (electric piano).

On track 2: Omit Rebillot (electric piano).

On track 3: Omit Ross (harp).

On tracks 4, 6, and 10: Add Wanda De Sah (vocal).

On tracks 6, 7, and 10: Edu Lobo (guitar) replaces Ferreira.

On tracks 6 and 10: Add Edu Lobo (vocal).

Basic tracks — alto saxophone, guitar, bass, and drums — recorded 1969 at Van Gelder Recording Studio, Englewood Cliffs, New Jersey;

tracks 6, 7, and 10 on June 24 and 25; tracks 1–5, 8, and 9–16 on August 13 and 14. Orchestra parts overdubbed later.

Tracks 1–10 original-LP issue: *From the Hot Afternoon* A&M SP 3024

Tracks 11–16 previously unissued

Original recordings produced by Creed Taylor

Recorded by Rudy Van Gelder

Original-LP cover photograph by Pete Turner

Original-LP cover design by Sam Antupit

Tracks 1–10 are in their original-LP sequence. Take numbers show the order in which the tracks were recorded. In Rudy Van Gelder's system of session annotation, one continuous series of take numbers was assigned for the entire project. So take 94, for example, is not the 94th attempt at "Gira Girou", but the 94th start of any tune since the record's first session began.

Paul Desmond has two obvious things in common with modern Brazilian popular music: lyricism and the long, legato line. Whether the Brazilians absorbed any of their qualities from him is a question that musicology will probably leave forever unanswered, and I don't know either. I know only that, by their own statement, the Brazilian musicians of the late 1950s and early 1960s were influenced by what was then known as West Coast Jazz — a dubious term from either stylistic or geographical viewpoints. But I guess Paul would have to admit to being that *rara avis*, the honest-to-goodness West Coast Jazz Musician, the *hornmanus californiensis*. He came from San Francisco long before it was hip to be from there, and he was playing with a brilliant quicksilver lyricism long before bossa met nova. And there you are, aren't you?

I have been asked to say a few words on behalf of Paul Desmond. Paul has asked me not to. He asked me to discuss instead Edu Lobo and Milton Nascimento, who wrote all the tunes in this album. (Not together; each works separately.) They are two of Brazil's most gifted younger composers — composers of the post-bossa nova wave of talent. Brazil produces composers almost as readily as coffee beans; maybe that's what they call a two-crop economy?

Edu Lobo's father, I am told, is a music critic. So am I. As a redeeming feature, I can always point out that I have also produced some pretty good songs, but Edu Lobo's father can always point out that *he* produced Edu Lobo. Edu Lobo is a guitarist and singer of great ability. Fascinated by music from the north of Brazil, he has created a kind of song that is all his own, a kind of song with a genuinely new flavor.

And so has Milton Nascimento. Milton, who is in his early twenties, is also a guitarist and singer and composer. (Of course, all Brazilians are guitarists and singers and composers, excepting perhaps those who are generals and coffee-bean growers, and even some of *them* are guitarists and singers and composers.) Milton comes from Rio de Janeiro. Self-taught for the most part, he makes songs that have a haunting, folkloric flavor.

You will hear, all through this album, the work of a remarkable young drummer named Airoto Moreira. Airoto has a magnificently airy style and a mastery of textures and subtly shifting accentuations. You'll also hear the guitar work of Dorio Ferreira, another unique musician. Dorio plays rhythm guitar of a curious, in-close-to-the-chest tightness that I have always found very exciting.

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And you will hear the writing of Don Sebesky. Don Sebesky is an arranger whose music has grown enormously in the last years, and his work here is the most stimulating, I think, that he's done (at least in this musical idiom) to date.

There are voices on three tracks—*To Say Goodbye*, *Circles*, and *Crystal Illusions*. They belong to Edu Lobo and Wanda De Sah. In the making of *To Say Goodbye*, a fascinating accident occurred. The key of the song was set a step or so too low for Miss De Sah. By the time of the record date, it was too late to change it, and Miss De Sah was pushed so far below her normal register that she could barely produce a sound. Hearing a playback, Paul insisted on keeping this track in the album. A sense of tragedy infuses her sound here and Paul found it deeply moving, as you may too.

And now a few words on behalf of Paul Desmond, whether he likes it or not.

I think Paul is one of the most original musicians in the whole history of jazz. I'm always fascinated by the way his mind works. As skillful with words as he is with notes, he expresses himself in odd and unexpected ways; he never thinks the obvious thought. And he has a way of adding little tags to the end of a thought that turn an ordinary remark into something fresh and often significant. When I ran into him on the street one day, not long before he left the Dave Brubeck quartet, I said, "Are you working much?" He said, "We're working as if it's going out of style—which of course it is." That last phrase, the extension of that sentence, was funny; it was also a dry, sardonic comment on the economic depression that was then affecting most jazzmen. Paul's mind turns interesting corners and he explores funny little musical side-streets, streets of great charm and humor and, at times, wistful beauty.

I asked him about his tone, which is imitated all over the world. What's the secret of it? "I honestly don't know," he said. "It has something to do with the fact that I play illegally." Then he went into a denigration of his own technique, which was ridiculous. His technique is unorthodox and he is a unique technician. He has played very little in the two years since he left the Brubeck group, and yet his playing apparently has improved. This appears to puzzle him. (It certainly puzzles me.) He mentioned his intonation. "For some reason, it seems to have gotten better," he said. (It was always so good that I can't notice a difference. I'll have to take his word for it.)

But back to that question of his tone, and how he developed it.

"I had the vague idea that I wanted to sound like a dry martini," he said.

And that is a real Paul Desmondism. Once you think about that, that is the sound he gets. Paul Desmond sounds like a dry martini. An imaginative, intelligent, astonishingly articulate, very dry martini.

There is not a musician alive I admire more. —Gene Lees

Alto Sax
Paul Desmond

Bass
Ron Carter

Drums
Airtó Moreira

Percussion
Jack Jennings

Airtó Moreira
Stan Webb, Jr.

Guitar
Dorio Ferreira

plays on all selections but
Circles, *Martha & Romão*,
Crystal Illusions.

Edu Lobo plays guitar on these songs.

Violin
Lewis Eley

Paul Gershman
George Ockner

Eugene Orloff
Raoul Poliakoff

Max Pollikoff
Matthew Raimondi

Sylvan Shulman
Avram Weiss

Cello
Charles McCracken
George Ricci

Harp
Margaret Ross

Keyboard Instruments
Patrick Rebillot

Flute / Alto Flute
Don Hammond

Hubert Laws
Stan Webb, Jr.

Sax / Clarinet / Oboe
Phil Bodner

George Marge

French Horn
James Buffington

Bass Trombone
Paul Faulise

Trumpet / Flugelhorn
Irvin Markovitz

Marvin Stamm

Vocal
Edu Lobo
Wanda De Sah

Side 1:

October (Outubro) (2:55)
Round N' Round (Gira Girou) (4:30)
Faithful Brother (3:00)
To Say Goodbye (4:00)
From The Hot Afternoon (3:19)

Side 2:

Circles (3:40)
Martha & Romão (3:00)
Catavento (2:40)
Latin Chant (Canto Latino) (4:20)
Crystal Illusions (4:00)

Recorded at Van Gelder Studios
Rudy Van Gelder, Engineer
Recorded June 24, 25; August 13, 14, 1969

This album is also available on stereo tapes.
Write for a free full-color A&M record catalog.

Cover photography by Pete Turner
Album design by Sam Antupit



A&M Records
1416 N. LaBrea Avenue
Hollywood, California
90028

Produced by

Cecil Taylor



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Gene Lees

[Reprinted from the original-LP liner notes]

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Quincy Jones *Big Band Bossa Nova*
Edu Lobo *Sergio Mendes Presents Lobo*
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Milton Nascimento *Milton*
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Sarah Vaughan *Sings the Mancini Songbook*
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Phil Woods *Round Trip*

&
PAUL DESMOND
FROM THE HOT
AFTERNOON

Gti

Produced by

Paul Taylor



SP 3024 / STEREO

314 543 487-2



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